# CHASING SHADOWS
## A new four-part drama for ITV

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# CHASING SHADOWS

Chasing Shadows is a thrilling, new four-part drama, set in a missing persons field unit that hunts serial killers who prey on the vulnerable.

Reece Shearsmith (*The Widower, Psychoville, The League of Gentleman*) plays DS SEAN STONE and his partner, RUTH HATTERSLEY is played by Alex Kingston (*Marchlands, Arrow, Upstairs Downstairs*), whilst Noel Clarke (*Star Trek Into Darkness, Doctor Who*) takes on the role of DI CARL PRIOR.

Sean is intense and socially awkward, a misfit interested in data not people. He thinks it is more important to be truthful than polite. With zero people skills and an inability to lie, he makes a powerful enemy in the force who kicks him out of homicide and jettisons him in Missing Persons. Sean's new caseload is overwhelming – up to 300,000 people go missing in the UK each year – but his brilliant mind turns out to be perfectly adapted to his new role. Where others see a hopeless, ever-growing sea of lost faces, Sean spots patterns, that lead to victims…and their killers. He sees the devil hiding in the detail.

Ruth is the analyst from the Missing Persons Bureau tasked to work alongside Sean. Ruth is interested in people, not data – a born connecter able to get on with anyone. But Sean pushes even her patience to breaking point. Ruth believes that there is more to finding the missing, and more to life, than just data. But how can you work with someone who isn't interested in other people? As Sean's only remaining ally, the future of their new unit depends upon them finding a way to make their odd partnership work.

DI Carl Prior isn't a crusader for justice. Joining the force was a way of securing a future for himself and his daughter. He has ambitions, and a clear plan for rising up the ranks. But all this is jeopardized when the thorn in the MET's side, DS Stone, becomes his responsibility. Sean gets results, but once he is locked onto a case, he is unmanageable, and trouble seems to follow him wherever he goes.

Chasing Shadows is an ITV Studios production for ITV

# Foreword
## by
## writer and creator Rob Williams

It started with two statistics.  First, of the 250,000-300,000 people who go missing in the UK every year, up to 3000 are never found.  Then… Criminologists estimate that there are between two and fifteen serial killers currently at large in Britain.  And I wondered: is there a connection?

I once heard a piece of advice along the lines of 'Write what you want to see' and to at least some degree, Chasing Shadows is also the result of that.  I have a long time interest in crime and criminology and have always read far too much about serial killers for my mother's liking.  And it struck me time and again that the human predators depicted in entertainment - be it on the big screen or in blockbuster novels - are very different creatures to the ones caught by the real detectives.

Whilst I love Silence of the Lambs and Se7en et al, I think there's something rather dangerous (and perhaps a little easy) in creating super-intelligent serial killers playing intellectual games of cat and mouse with the police and killing people in ever more elaborate ways.  Because the truth is rather more banal and therefore, for me, doubly sinister; these so-called monsters are usually fantastically ordinary - rather more like me (and, dare I say, you) than perhaps most want to consider.

When I looked into whom the victims of these people actually are I saw that there is a crossover with the groups who most often go missing.  Both sets are dominated by the marginalised and/or vulnerable; many are already victims before they actually meet their killers.  I wanted Chasing Shadows to be about them and their families rather than the people who exploit them.

Crime stories at their best are not just gripping pieces of entertainment, but are about something that matters - and that was my ambition for Chasing Shadows.

It's not a worthy show (I hope!) but neither is it 'just another crime show' (again - I hope); it's about the people who fall through the cracks.  Sometimes they are victims, sometimes predators - but hopefully, none of the 'answers' are easy.  So you won't see the long scene in which the sadistic genius explains why he re-enacts passages from a seventeenth century Spanish poem in the course of killing beauty queens aged 18-25; I'm not interested in him - and the hero of the series, DS Sean Stone, certainly isn't…

In truth, Sean - isn't interested in anyone.  In a world that insists we all have to be connected 24/7, what about those who don't want to be, or aren't able to?  Sean's character and, in a sense, his autism came out of that.  He's a hero and also, at various times in the past and present, a victim.  When he's jettisoned to Missing Persons to look for serial killers and to work with Ruth Hattersley, their incompatibility is obvious and amusing - but both come to realise they are serving a higher purpose.  They also find a reluctant ally in the shape of DI Prior - and over the course of the series, a common purpose develops.

I really hope you enjoy the results.

## CHARACTER BIOGRAPHIES

### DI SEAN STONE (Reece Shearsmith)

DS Sean Stone has little self-awareness. He struggles with social interaction, and prefers being alone to keeping company. He doesn't understand etiquette and social niceties – for him they're not only a waste of time, they are duplicitous. Consequently, he sometimes comes across as insensitive He has a tendency to interrupt and blurt things out, sharing ideas as soon as they are formed. That's the way his mind works: tangential, abrupt transitions; literal; pedantic. He doesn't follow other people's humour – sarcasm and irony are lost on him.  Sean's never been officially diagnosed, but he is in fact at the high functioning end of the autistic spectrum.

Sean's condition, though at times crippling, also gives him unique strengths.  In the modern 'connected' world, in the growing sea of information that threatens to engulf us all, Sean sees the hidden, vital patterns others miss.  Looking at the wall of faces of the missing, Sean can see the ones who stand out, who are most vulnerable, the ones most at risk…the sames ones the killers target.

Sean’s own background gives him insight into the forgotten and the ignored. Sean was a foundling, who spent the majority of his early years shuttled between different foster parents, in and out of care homes. He never settled and never really made friends. That’s why he joined the police: he craved the security and stability that the force represented as well as the *order*. And whilst he does not have the self awareness to know it, he feels a bond with the *victims* - the marginalized, the exploited, the abused – and this is what drives him.

## RUTH HATTERSLEY (Alex Kingston)

Ruth is a highly experienced analyst with the national Missing Persons Bureau.. She advises the police on their missing persons investigations.

Ruth's a natural optimist and believes people are inherently good. Gregarious, maternal and incurably nosy, she is a people person. She's genuinely interested in how others feel about and see the world; and this natural curiosity has helped her attain a psychology masters and to become one of the Home Office's most valued missing persons experts.

However, there's nothing more daunting to Ruth than an empty room. Without the validation of others, she feels lost; she'd far rather immerse herself in other people's lives than think about her own. She's therefore sometimes too quick to trust and therefore, often vulnerable - but better that than face up to her loneliness…

Ruth is a single mother to 14 year old Bryan. Ruth's ex – Bryan's father – is still in the picture, but not really a solid fixture in their lives.

Ruth and Bryan live with her mum, Maggie. It appears to work for all of them. Ruth wants to settle down but can't settle. She's looking for love but uses men before they use her and is overwhelmed by the prospect of commitment.

As a 16 year old, Ruth ran away from home after her dad left her mum. She ended up living rough and what she saw on the street terrified her: lives gone wrong at the very start, rarely get back on track. It's that personal experience that drives her work at the Missing Persons Bureau. She wants to help the lost.

## DI CARL PRIOR (Noel Clarke)

DI Carl Prior grew up on a tough South London estate. In his neighbourhood, crime wasn't something you read about in the papers: it was his everyday reality. Muggings, gangs, selling drugs… Many of the kids he went to school found themselves on the wrong side of the law from their early teens. A few of them never made it to their 18th birthday.

Carl's decision to join the police was surprising to some. To him, it made perfect sense. He had a strong moral compass and a clear sense of right and wrong. Most of the people he grew up with saw the police as the enemy. But Carl knew that if the police were going to change, it would take people like him getting into uniforms and making a difference.

But Carl isn't a crusader for justice. Joining the force was a way of securing a future for himself. After having a daughter aged 18, and taking on a step-daughter soon after, he wanted a career that not provided stability and certainty. Carl has ambitions, and a clear plan for rising up the ranks. If he plays his cards right, he might make Commissioner one day.

But working with Sean, Carl runs the risk of jeopardizing his whole career. He's got responsibilities, a family to support, people depending on him. His initial feeling is that he's worked too hard to risk it all for a maverick like Sean.

Though Sean's seen as a pariah by his colleagues, Carl comes to empathize with him. They're both outsiders in the police force, and Carl knows more than most how hard it can be being 'different' in an institution that is rife with prejudice. Carl has a sense of loyalty and empathy. He doesn't necessarily see eye to eye with Sean – but he recognizes his ability, and as far as Carl's concerned, if he can help bring justice to the victims, then he's useful.

## REECE SHEARSMITH IS DS STONE

Filming in the same London street where serial killer Dennis Nilsen once lived gave Reece Shearsmith pause for thought.

Many of Nilsen's 15 victims - young men murdered between 1978 and 1983 - were homeless and vulnerable.

"Mostly no-one knew them or were looking for them. And you have someone preying on that area of the world. It's a monstrous thought," reflects Reece.

"It's chilling how many people go missing every year and how underfunded and undermanned the efforts are to find them in what can be a horrifying twilight world.

"**Chasing Shadows** is an opening into that mystery, the way people vanish and become statistics on a pie chart."

The Widower star Reece plays DS Sean Stone, a police detective transferred to the Missing Persons Bureau.

"Aside from the odd high profile media case, most of us don't think about these missing people. The majority return after 48 hours but it's the others Sean is intrigued by, the ones no-one quite cares enough about to bother looking for.

"He concentrates on the medium and low priority cases. Just the sort who are targeted by a killer in our first story."

Reece adds: "I was really intrigued by the character of Sean. All it says in the script is he's 'on the spectrum'. So what does that mean? How does that translate to a man who is holding down a job? This is not Rain Man. It's much subtler than that.

"I wondered, 'Why have they thought of me for this? What have I got to bring to it?' It was interesting to think about how Sean is feeding that obsessional side, the interest in patterns inherent within his personality, into how he's solving crimes.

"Sean can be rude and blunt. There's no reason for him to do the niceties. He's only interested in the data so it doesn't matter that he has to be sensitive to the parent whose child is missing.

“However uncomfortable it might make you feel, you believe in his passion. You’d want Sean on side because he’s got such a great, quick mind. Sure and dogged.

“Sean is probably cleverer than I am in his own way so I really wanted to be on top of it. Not that he’s dazzling. More in his mind, the snapping together of ideas and thoughts and coming to the correct conclusions.

“He is not an oddity because everyone has peculiarities. I know I have. I was talking to my wife about the role and saying, ‘I don’t know how to play it.’ And she said, ‘Well, he’s just you!’

“Sean is always there putting a spanner in the works because of things that don’t add up to him. Sometimes it’s the most obvious thing to him but it isn’t to other people because they don’t think like him.

“He’s liberated by not being clouded by the politics of things - of being rude or being nice or skirting away from saying something because someone’s there. He doesn’t have any of that. There’s a lovely honest clarity about it.”

Sean doesn’t understand why he should show an interest in things he is not interested in.

“That sounds like me,” laughs Reece. “It’s strange when people speak the truth. You feel quite unencumbered when suddenly the filters are off and you’re allowed to say everything you think. He doesn’t do it out of malice. He’s completely uninhibited.”

What does Reece let pass him by in his daily life?

“I ignore sport. I’ve got no interest. I do feel very much an outsider to it. It’s baffling to me that it’s so important to so many people. I’ve never had any interest in football at all so the World Cup passed me by, although I had a slight one foot in it because my son is interested.

“And Breaking Bad, which I’ve never seen. These big box sets sometimes pass you by. You can get by without it. And you do start to think, ‘How many hours have I got left? Can I invest them in this box set?’ You do realise as you get older that you can ignore things. What’s the worst that can happen?”

Sean is rarely seen without his blue raincoat.

“It’s very matter of fact. We had some costume fittings and there were some more extravagant ones which I thought were too fanciful for him. He might be odd in his own way but he’s not some weird character.”

Did Reece feel the need to do any of his own research before filming began?

“It was more around the traits of people ‘on the spectrum’ and what that means. But ultimately all I learned was you can have that about anything.

“They gave me a list of things Sean might be interested in, obsessional about or passionate about in his own way. And it was a list of anything we could all have: Flowers, colours, sound waves, collecting to a ludicrous degree.

“It’s only like a hobby gone mad. I collect magic tricks. In my own way I’m already like it. I think we all are. It’s just how far that goes.

“I thought it should be model making for Sean because it fitted in with me. I was thinking of The Elephant Man. I remember being so haunted when he has his little room in the attic of the hospital and he makes cathedrals out of matchsticks.

“There was something moving about it, delicate and detailed. So I thought, ‘What’s the modern equivalent of that?’ Sean has all these little Airfix kits that require patience, time and absolute precision.

“There’s a scene where he is making models alongside a little girl in his care. Apart but together. It’s a very tender, sensitive moment. Sean feeling completely comfortable because they’ve got this common interest in putting these things together.

“I’m quite into model making though not quite Airfix. So I enjoyed filming those scenes.” Sean is also skilled at piecing together the evidence leading to a killer.

“People are fascinated by murderers. It’s the thought of them walking among us. It’s so abhorrent. But like Dennis Nilsen and Malcolm Wester, who I played in The Widower, they are apparently completely ordinary.

“It’s the level of deception and yet the unnerving notion they’re not monstrous and they look like everybody else. You had Nilsen doing what he did and yet holding down his office job. A little man with glasses on.”

Sean is seconded to work with Ruth Hattersley (Alex Kingston), a civilian analyst at the Missing Persons Bureau.

“It’s an enforced pairing to begin with because Sean is booted off the normal police job and given the task of going to the Missing Persons Unit. He suddenly finds himself paired up with this woman who is so open and not used to his utter social awkwardness.

“Initially Ruth thinks, ‘Who is this strange, uncommunicative, rude man that apparently has no time for me?’ But right from the start we try to show he’s not just rude. He’s tussling with, ‘What do I say to a person that’s speaking to me?’

“I’m the same. I have it at parties. I stand in the corner. You have to walk up to someone and start making conversation. Otherwise you will stand the entire time in that corner. And I am sometimes trapped in not knowing how to begin.

“Sean is that. But 10 times worse. It’s funny in a way. I think it’s something in the drama people will find amusing - his bluntness and the way Ruth deals with it. We slowly chart a trust and understanding between them.

“Ruth becomes his eyes and social compass about how to operate in the world where people actually have feelings and it’s not always as black and white as Sean thinks everything should be.”

Noel Clarke plays DCI Carl Prior, given the task of keeping Sean on track.

“Carl needs to go by the book. You think he is going to be at loggerheads with Sean because he’s infuriated with his methods and the fact he’s so uncommunicative.

“Noel had an alarm klaxon going off whenever he felt Carl was just being the bad boss making Sean stay in line. We haven’t gone down the obvious route. We wanted **Chasing Shadows** to feel surprising, different and honest.

“It helped having Jim O’Hanlon directing the second story - Off Radar - because he directed A Touch Of Cloth, which had every detective drama trope and cliche in the book. It was good to have a yardstick of what not to do, avoiding the familiar.”

Reece continues: “Alex, Noel and I are very different actors. I think people are really happy with that dynamic between the three of us. They were great to work with. Good fun and very professional. We all just wanted to get on and do the best we could.”

Myriam Acharki plays Sean’s cleaner Adele, who has known him longer than most.

“She’s the nearest thing he’s got to family. When he’s with her, that’s when you get to see a softer side. There’s an understanding there and a quiet acceptance of the way he is.

“Sean does try. He understands. But there’s a befuddlement about how to be in the world. She is a steer as to how he should and shouldn’t behave. A very trusting and trusted person in his life.

“Adele is probably the only one that can actually see through it, see what he is. Sean genuinely tries to listen and take on board what she says.”

**Chasing Shadows** was filmed in and around London.

“The producer Rob Bullock was very keen on finding fresh London locations, bits that never get used very much. The landscape almost looks alien. It gives that lost feel. A lot of the locations were run down buildings and desolate places. But that all adds to the area we’re exploring, which is the lost falling through the cracks.

“One disused shopping centre was like Dawn of the Dead. I expected a zombie to be wandering around the malls. An extraordinary location to film in.

“We also filmed a scene where Sean and Ruth go on a bus, which is completely out of Sean’s comfort zone. I think people at bus stops were baffled to see it driving up and down the street and watching it sail by without stopping.”

After **Chasing Shadows** Reece went on to a new film called High Rise and is also working on the second BBC2 series of Inside No 9.

“I’m probably what you would describe as a character actor and I do immerse myself in the parts. I don’t get recognised a lot because I’m usually quite disguised on screen. But Sean looks just like me. So it will be interesting to see if anything changes.

“I quite like the level I’m at where I can have a normal life and walk around. The work is the thing that speaks for me. I’m not really a personality. I just do the acting and that’s what I want people to see.

“Occasionally, if something is on TV, I get a sense of people looking at me, puzzled as to where they’ve seen me before. And if I do get recognised it’s people that know my work.

“Being an actor is a lovely life if it’s going well. You get to experience all these different people and situations and go on different rides each time you embark on a new project, a new story and a new person.

“I’d love to do more **Chasing Shadows**. I think it’s only the start of what could be a really interesting journey for all of the characters. There are so many stories that can be told.”

## ALEX KINGSTON IS RUTH HATTERSLEY

*"More than 250,000 people go missing every year in the UK. Up to 5 per cent of them are never found."*

"It's truly shocking," says Alex Kingston, who knows all about the human heartache behind the missing persons' statistics.

The British-born LA-based actress adds: "I've been more aware of missing people in the United States because they have all those notices on the milk cartons there.

"There's nothing really comparable here and perhaps there should be. I don't think many realise about the different groups of people who go missing and their various vulnerabilities."

Marchlands and ER star Alex plays Ruth Hattersley, a senior analyst at the Missing Persons Bureau.

Life is never quite the same again after DS Sean Stone (Reece Shearsmith) is seconded to work alongside her in a new unit within the Bureau.

Outsider Sean is an intense and eccentric social misfit but fully concentrated on bringing the guilty to justice in their mission to track down multiple murderers who prey on vulnerable people.

"The new department has been set up because the police can't handle Sean any more. Yet they recognise he's valuable enough not to get rid of him completely," explains Alex.

"It's an exciting opportunity for Ruth. Rather than just sit at a desk and crunch numbers and be on the inside working with distraught families, she's now able to step outside.

"I like the fact that Ruth is a civil servant and not a detective. And yet she is working within that detective world.

"She understands what the families and the other people left behind are going through when somebody is missing. Ruth is more hands on dealing with them, which is something Sean has no capacity for.

"But she is learning on her feet and very quickly finds herself slightly wrong-footed because it's a different world. She doesn't quite know how to behave and there are certain lines she cannot cross.

"Ruth doesn't step into this world lightly. But at the same time there is a slight naivety to her because she's never been exposed to what the police see in terms of the horrors out there."

Adds Alex: "It's also about Ruth trying to understand Sean. At first she is bemused and frustrated by him.

"But she's not going to give up because he is important to her and she recognises that he sees things other people miss. Then puts the whole picture together to tie into something else further down the line.

"She's trying to figure out how best to handle Sean and work alongside him while solving the case they are investigating. You also get a sense of Ruth building up a close working relationship with a man who is an anomaly."

Ruth and Sean work with DCI Carl Prior, played by Alex's former Doctor Who co-star Noel Clarke.

"Reece, Noel and myself are very different personalities. That's also reflected in how we are interpreting our characters. We're very different, the three of us. But it's worked nicely. We got on well.

"We work very long hours and so to actually know you're working with people you're going to have fun with makes all the difference."

Alex filmed some scenes at a disused indoor shopping centre in north London.

"She's a trusting person but gets into a very serious situation, which is rather stupid on her part.

"The place we filmed in has been closed since 2008 and all the shops are just standing empty, some with broken glass, with the escalators still and silent. All very atmospheric.

"There was a twilightly feel to it. And it definitely felt like at any minute a zombie might come round the corner!

"The Chasing Shadows locations have been very well chosen and are all slightly different from the usual. Normally if I'm filming in Britain it's never in and around London. So it's actually been fabulous to film in London for this."

The drama explains there are five categories of missing persons: Runaways; Throwaways; Fallaways; Pushaways and Takeaways.

Ruth and Sean concentrate on the missing who never make the news. People who have fallen through the cracks - when others have given up on them, aside from friends, family and potential killers.

“It’s in part a whodunit, how did it happen, what’s going on drama. As a viewer I always want to be Miss Marple, put my detective hat on and try and figure it out before the final resolution. Then pat myself on the back because I’ve got it right,” smiles Alex.

“Ruth is a single mum with a teenage son called Bryan who is fascinated by serial killers. Which is a little disturbing to me. But in a funny sort of way, how she handles her son helps her in terms of how she applies herself to handling Sean.

“I’m so glad Lynda Baron was cast as my mother Maggie and Alfie Field as Bryan because they are both so easy to work with. We immediately felt comfortable with one another, which is all one hopes for if you have to create an instant family - having never met each other before - and make it convincing.”

Divorced Ruth has a talent for choosing the wrong men.

“She comes from a middle class background and was probably rebellious. Ruth is one of those women who hasn’t completely found herself. Or certainly she hasn’t found the right man. But she doesn’t want the responsibility of a long term relationship because her life is complicated enough as it is.

“You also don’t know quite everything about Ruth that you thought you did. She can surprise you.”

That includes taking a reluctant Sean on a London bus ride, something Alex - despite her famous face - still does off screen.

“I do. I sit on the bus, I go on the tube and all of that. Sometimes I’m aware of people who look and then look again. They’re obviously doing something like looking me up on their phones. But I just have to ignore it.

“I do get recognised quite a lot. I always associated it with my hair. So if I want to go incognito I’ll put my hair in braids or have a hat on, plus sun glasses if I’m in LA. And I’m always flummoxed that people still recognise me. I’m like, ‘How can you tell it’s me?’ I suppose it’s the shape of the face but I don’t quite know what.”

One of Sean’s observations is we are all creatures of habit. Does that apply to Alex? “To a certain extent. I’m very good at hitting my mark every time!”

## NOEL CLARKE IS DCI CARL PRIOR

“People are always fascinated with what they cannot understand. They want to know what’s inside the mind of a killer.

“The film about the good kid that became a professor is not interesting. But killers are,” says Noel Clarke.

Doctor Who star Noel plays police detective Carl Prior who works with DS Sean Stone (Reece Shearsmith) and civilian analyst Ruth Hattersley (Alex Kingston).

They are tasked with solving the mystery of missing persons who may have become the target of a murderer.

“Carl Prior is a very sharp, smart young detective who has risen in the police force ranks very quickly. He does it by the book but can work close to the line.

“He is the glue that brings them together. Sean is the maverick who acts on his instincts while Ruth is the sympathetic, empathetic one.

“Carl ensures they have all the facts and the evidence to cement it all. And he doesn’t suffer fools gladly.”

He adds: “**Chasing Shadows** feels different to murder and psychlogical dramas. For many reasons, not least the fact that not everyone who is missing might be dead.

“Anyone can go missing. That’s scary. Things that hit home the most are things that are relevant and can happen.

“The numbers involved are astounding. It should be on the news every day. But it’s not. It’s only when it’s the ‘right’ person. Someone of interest to the media.

“And if you’ve been missing before and go missing again you probably won’t even make the local paper. Your family have to go round stapling notices up.

“There are so many different stories to tell. You simply don’t realise. But it’s under the radar. You never know who is going to go missing next.”

Noel was hooked by **Chasing Shadows** as soon as he read the scripts by writer Rob Williams.

“I loved the scripts and really wanted to work with Reece Shearsmith and Alex Kingston.

“Alex is wonderful. Obviously we were both in Doctor Who. Our characters never crossed over in that show but I know there is a little buzz of excitement from some Doctor Who fans knowing we’re both in this series.

“Reece also has a wonderful career. His work has always been brilliant but this year he has been getting proper recognition with Inside No 9, The Widower and now, hopefully, **Chasing Shadows**.”
Sean believes we are all creatures of habit.

Noel agrees: “I have a habit of getting up early for as long as I can remember. I’m up and out of bed between six and seven. I rarely sleep in after that.

“I also have a habit of watching WWE wrestling. I’ve been doing that since I was eight. If I’m at home or writing a script I’ll put that on in the background. It feels like a comfort because I watched it as a kid.

“I bite my nails as well, which is a terrible habit. All the people on set think my nails are manicured and they’re not. I just bite them.”

As a successful actor, writer and director, Noel has a face known to millions.

“I get recognised a fair bit, either for Doctor Who or for my films, particularly Kidulthood and Adulthood. But I still go on the tube.

“People take pictures, which is fine if they are polite. But when you’re with your kids and they’re not polite, it can be tricky.”

DCI Carl Prior is recognised as a shrewd police officer who takes on the job of keeping Sean and Ruth in order.

“After an initial uncomfortable meeting with Sean and being constantly frustrated by him, he understands that regardless of his techniques, he knows what he is doing.

“Sean looks at the missing people who are low priority and sees the patterns. Others say, ‘This person has been missing twice before and come back. Don’t worry about it. They’ll turn up.’

“And he says, ‘Yes, but look at the pattern. They’ve only been missing for four days at a time. This time it’s been five weeks. That should be a higher priority.’

“But the problem is you can’t just go on a hunch. We’re all on the same team but a hunch simply isn’t good enough. Carl is the one who thinks. ‘OK, so how do we get this person?’

“Carl also has a sense of humour and we’ve added a lot of that in with the way we’ve played it. Although it’s not a comedy.

“I think **Chasing Shadows** is original and fresh. It should intrigue a television audience and also surprise them.”

## SYNOPSES

### Episodes One and Two - Only Connect

After criticizing police procedure in the aftermath of the eventual capture of a serial killer, DI Sean Stone is seconded to the Missing Persons Bureau, assigned to a new ‘unit’ with MPB analyst Ruth Hattersley. In reality, Sean’s new assignment is made with the intention of keeping him out of the way. But when Sean comes across the case of a missing 16 year old girl, Taylor, he’s soon back out in the field…

As far as the police are concerned, Taylor is a routine runaway. Investigating the girl’s disappearance, Sean finds out that Taylor was holding a secret – from her school, from her friends, from her family. Digging deeper, he discovers that Taylor was a member of an online suicide ‘social network’. When it emerges that several other members of the network have recently committed suicide, and that there are unsettling correspondences between the deaths, Sean suspects that something more sinister is going on. A serial killer, posing as a teenage girl, is preying on vulnerable teens on the network, killing them, and making it look like suicide.

If he’s going to find Taylor before it’s too late, Sean has to use his unique pattern-reading intelligence to work out the killer’s method. But as more victims emerge, and Sean’s net closes in, he is faced with a startling discovery about the killer’s identity…

## Episode Three and Four – Off Radar

Sean homes in on a missing person who fits none of the five most common categories of missing people. The only thing more interesting than a pattern to Sean, is someone who fits no pattern. Stephen Eli - a lawyer and single father raising a teenage son - went missing without a trace a year ago. Looking into his last known movements, Sean spots a connection with two other deaths: both victims of an imprisoned serial killer, Leonard Vance. Sean believes Stephen Eli is Vance's third victim.

Despite police reluctance, Sean and Ruth travel to Crowley secure psychiatric hospital to interview Vance. He is a dangerous schizophrenic, destined to spend his life behind bars for two random, savage murders. Confronted with the evidence about Steven, Leonard eventually confesses to the murder. Sean is congratulated on cleaning up another case. But when Vance is unable to lead them to the site where he buried Stephen Eli, Sean becomes uneasy. Is Leonard telling the truth about killing Stephen Eli?

Sean starts looking into the murders of Leonard's other victims. If Leonard is lying about killing Steven, maybe he's lying about the other murders as well? And if Leonard isn't responsible for those deaths, then the real serial killer is still out there…

## Cast

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|---|---|
| DS Sean Stone | Reece Shearsmith |
| Ruth Hattersley | Alex Kingston |
| DI Carl Prior | Noel Clarke |
| CS Harley Drayton | Don Warrington |
| Angela Bale | Adjoa Andoh |
| Maggie Hattersley | Lynda Baron |
| Bryn Hattersley | Alfie Field |
| Adjoa Andoh | Angela Bale |
| Lynda Baron | Maggie Hattersley |
| Nicholas Gleaves | Alex Wernley |
| Susan Lynch | Dr Ellesmere |
| Nadine Marshall | Donna Davis |
| Paul Ritter | Leonard Vance |
| Lorraine Stanley | Kay Amos |
| Elliot Tittensor | John Meadows |
| Don Warrington | CS Harley Drayton |

## Production Credits

| | |
|---|---|
| Executive Producer | Francis Hopkinson |
| Producer | Rob Bullock |
| Director Block 1 | Christopher Menaul |
| Director of Block 2 | Jim O'Hanlon |
| Writer/Creator | Rob Williams |
| Line Producer | Emily Russell |
| Production Designer | Matthew Gant |
| Make-Up Designer | Angie Mudge |
| Costume Designer | Lucinda Wright |
| Editor Block 1 | St John O'Rorke |
| Editor Block 2 | Mark Thornton |
| Casting Director | Dan Hubbard |
| Location Manager | Patrick Stuart |
| Director of Photography | Tony Slater-Ling |